

AIR & CHORUS.— THOU TUNDST THIS WORLD.

N^o 6. SYMPHONY.

HAUTBOYS,

BASS.

The first system of musical notation features three staves. The top two staves are for Hautboys, and the bottom staff is for Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The Hautboys play a melodic line with eighth and sixteenth notes, while the Bass provides a rhythmic accompaniment with eighth notes and rests.

The second system continues the musical piece. The Hautboys and Bass parts are shown across three staves. The melody in the Hautboys becomes more complex with sixteenth-note passages. The Bass part continues with a steady eighth-note accompaniment.

The third system of musical notation shows further development of the themes. The Hautboys play a series of ascending and descending sixteenth-note runs. The Bass part maintains its accompaniment, with some longer note values interspersed.

The fourth system continues the musical composition. The Hautboys part features more intricate sixteenth-note patterns. The Bass part provides a consistent rhythmic foundation with eighth notes.

The fifth and final system on this page concludes the musical excerpt. It features a final flourish in the Hautboys part and a sustained note in the Bass. The system ends with a double bar line.

AIR.

VOICE.

BASS.

Thou tuidst this world, this world be... low, the

5 4 5 6 4 3

spheres a...bove, the spheres... a...bove,

6 6

Which in the heaven...ly round... do their own mu...sic

6 6 5 4 3

move... do their own mu...sic

5 4 3

move. Which in the hea...ven...ly round...

6

... do their own mu...sic move...

6 4 4 #3 8 7

... to their own mu...sic move.

9 8 6 6 9 8 6 5 7 6 6 4 4 3

Segue Chorus.

CHORUS.

HAUTBOYS. *f*

TENOR. *f*

TREBLE. *f*

ALTO. *f*

TENOR. *f*

BASS. *f*

BASS. *f*

Thou tūdst this world, this world..... be.... low, the

Thou tūdst this world, this world be.... low, the

Thou tūdst this world, be..... low, the spheres..... a...

Thou tūdst this world,..... be.... low, the spheres..... a...

f 4 2 6 6 5 4 #

spheres..... a...bove, the spheres..... a.....

spheres..... a...bove, the spheres..... a...

bove, the spheres..... a...bove the spheres..... a...

bove, the spheres..... a...bove the spheres..... a...

6 6

bove, Which in the hea...ven...ly round..... to their

bove, Which in the heav'n.....ly round..... to their

bove, Which in the heav'n.....ly round..... to their

bove, Which in the hea...ven...ly round..... to their

6 6

own mu.....sic move.....

own mu.....sic move.....

own mu.....sic move.....

own mu.....sic move.....

own mu.....sic move.....

6 5

.... to their own mu...sic move, Which in the heav'n.....ly

.... to their own mu...sic move, Which in the heav'n.....ly

.... to their own mu...sic move, Which in the heav'n.....ly

.... to their own mu...sic move, Which in the heav'n.....ly

6

round..... to their own mu...sic

heav'n.....ly round..... to their own mu...sic

round..... to their own mu...sic

round..... to their own mu...sic

6 4 5

move...

move...

move...

move...

to their own music move.

to their own music move.

to their own music move.

to their own music move.

6 6 7 A 6 6 5

TRIO-THREE VOICES. - WITH THAT SUBLIME CELESTIAL LAY.

Nº 7.

ALTO. With that sublime ce...les...tial

TENOR. With that sublime ce...les...tial

BASS. *p*

BASS.

8 6 7 6 5 6 4

lay Can a...ny earth-ly sounds... com.

lay Can a...ny earth-ly sounds... com.

4 3 7 6

-pare?

-pare?

If a...ny earth-ly mu-sic dare The no-ble no...

4 2

If a...ny earth-ly mu-sic dare, If a...ny earth-ly mu-sic

If a...ny earth-ly mu-sic

.....ble or...gan may

6 4 3

dare, The no.ble or-gan, the no.ble, no
 dare, The no.ble or-gan, the no.ble, no
 The no.ble or-gan, the no ble, no

6 4 5 4

ble or-gan may.
 ble or-gan may.
 ble or-gan may. From heav'n its won-drous, won-drous

6 4 5 4 3 5 6 6 4

From heav'n its won-drous, won-drous notes were given
 From heav'n its won-drous, won-drous notes were given
 notes were given Ce-ci-lia

6 4 5 4

Ce-ci-lia oft con-vers'd with heav'n, Ce-ci-lia oft con-vers'd with
 Ce-ci-lia oft con-vers'd with heav'n, Ce-ci-lia oft con-vers'd with
 oft con-vers'd with heav'n, con-vers'd with heav'n, Ce-ci-lia oft con-vers'd with

oft convers'd with heav'n Ce...ci...lia oft con...vers'd with heav'n;
 heav'n Ce...ci...lia oft convers'd Ce...ci...lia oft con...vers'd with heav'n; Some an-gel
 heav'n Ce...ci...lia oft convers'd, oft con...vers'd with heav'n;

Figured bass: 6 5, 6 4, 4 3, 6

of the sa...cred quire Did with his breath the pipes in...spire, And of their notes a-

Figured bass: 7 6, 6, 6, #, #

-bove the just resemblance, the just resemblance the just.... re-semblance gave,

Figured bass: 6, 6, 6 5, 6, 6 6, 4, #

Brisk, brisk, brisk with...out light...ness, with-
 Brisk, brisk, brisk with...out light...ness, with-
 Brisk, brisk, brisk with...out light...ness, with-

Figured bass: 6, 3, 6

Four staves of music. The lyrics are: "out dul...ness, grave, grave, grave with...out dul...ness". The bottom staff has figured bass notation: 6 4, 5 4, 3, 6 4, 3, 7 4, 6 3, #, 6 4, 5 4, 3.

Four staves of music. The lyrics are: "grave, brisk, brisk with...out light...ness, brisk,". The bottom staff has figured bass notation: 6 4, 3, 7 4, 6 3, #, 6 4, 5 4, 3.

Four staves of music. The lyrics are: "brisk without lightness with...out dul...ness grave grave". The bottom staff has figured bass notation: 7 #, #, 6, 6, b7, b4, 3, 6 4, 3.

Four staves of music. The lyrics are: "grave with...out dul...ness grave, with...out dul...ness grave." The bottom staff has figured bass notation: 7 #, 6 4, 3.

AIR-BASS. - WONDROUS MACHINE!

Nº 8.

HAUTBOYS.

VOICE.

BASS.

(Ground Bass)

p

Won...drous, won_drous, won_drous, won.....drous ma_chine!

Won_drous, won_drous, won_drous, won.....drous ma_

_chine! To thee the warb..... ling

Lute, Tho' us'd to con...quest must be forc'd, must be forc'd, must be forc'd to

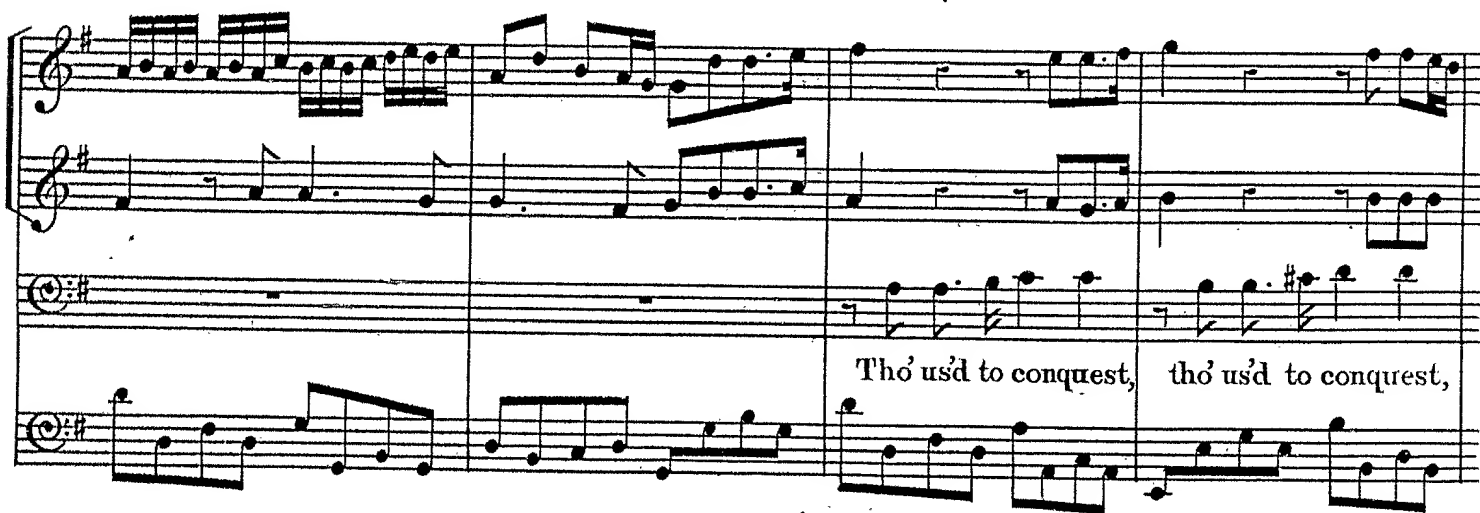
yield, must be forc'd, must be forc'd, must be forc'd to yield, must be forc'd, must be forc'd to

yield, must be forc'd, must be forc'd, must be forc'd to yield

With thee un...a...ble, with thee un...a...ble, with thee un...a...



ble to dis pute



Tho' us'd to conquest, tho' us'd to conquest,



is with thee un...a...ble to dis pute.



Won drous, won drous, won drous, won...drous ma chine! To thee the



wart ling Late, Tho' us'd to con...quest

This system contains the first line of the musical score. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: "wart ling Late, Tho' us'd to con...quest".



must be forc'd, must be forc'd, must be forc'd to yield, must be forc'd, must be forc'd, must be forc'd to

This system contains the second line of the musical score. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: "must be forc'd, must be forc'd, must be forc'd to yield, must be forc'd, must be forc'd, must be forc'd to".



yield, must be forc'd, must be forc'd to yield, must be forc'd, must be forc'd, must be forc'd to

This system contains the third line of the musical score. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: "yield, must be forc'd, must be forc'd to yield, must be forc'd, must be forc'd, must be forc'd to".



yield.

This system contains the fourth line of the musical score. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: "yield.".

AIR COUNTERTENOR.— THE AIRY VIOLIN.

Nº 9.

VIOLINS.

VOICE.

BASS.

The air.....y, air.....y Vi.....olin

The air.....y air.....y Vi.....olin and lof.....ty

5 6

Vi.....ol quit..... the field: In

6 6 6 5 6 6 5 3

vain they tune their speak.....ing strings, in vain they tune their speak.....ing

6 7 6 6 7 6

strings To court the cru...el fair, to court the cru...el fair, or

6 4 #6 b 4 b7 # 6 4

praise vic...to...ri...ous Kings;


6 6 6 7 6 # b 6 4 5 4 3 6

Whilst all..... thy con...se...cra.....ted

6 b6 6 6 4 7 3 b 6 4 6

lays, whilst all..... thy con...se...cra.....ted lays are to more no....ble, no...

6 4



.....ble u...ses bent, And ev'...ry grateful note to Heav'n re...pays The

6 4 # 6 6 7 8



me...lo-dy, the me...lo-dy, the me...lo-dy it lent, And ev'...ry grateful

6 6



note to Heav'n re...pays The me...lo-dy, the me...lo-dy, the me...lo-dy it

6 6



mf

lent.

mf 6 6

Nº 10.

FLUTES.

BASS.

Musical score for Flutes and Bass, measures 1-12. The Flutes part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Bass part is in bass clef with the same key signature and time signature. The Flutes part begins with a piano (p) dynamic. The music features flowing eighth and sixteenth notes with various slurs and ties. The Bass part provides a harmonic foundation with a mix of eighth and quarter notes.

VOICES.

Musical score for Voices, measures 1-12. The score is written for two voices: Tenor (top staff) and Bass (bottom staff). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "In vain the am'rous Flute, in vain the am'rous Flute and soft". The Tenor part has a melodic line with slurs and ties. The Bass part has a more rhythmic line. Below the staves, there are numerical figures (4/2, 6, 5, 4/2, 6, 6, #, 6/4) and a final measure with a double bar line.

soft, Gui...tar Joint...ly joint...ly la...

soft Gui...tar Joint...ly joint...ly

4 3 5 6 6 6

la... bour

la... bour to in...

6 5 6

to in...spire Ar...dent love ar...dent, ar...dent, ar...

spire Ar...dent love, to in...spire ar...dent, ar...dent, ar...

6

dent love and fond... de...sire. Whilst thy chaste

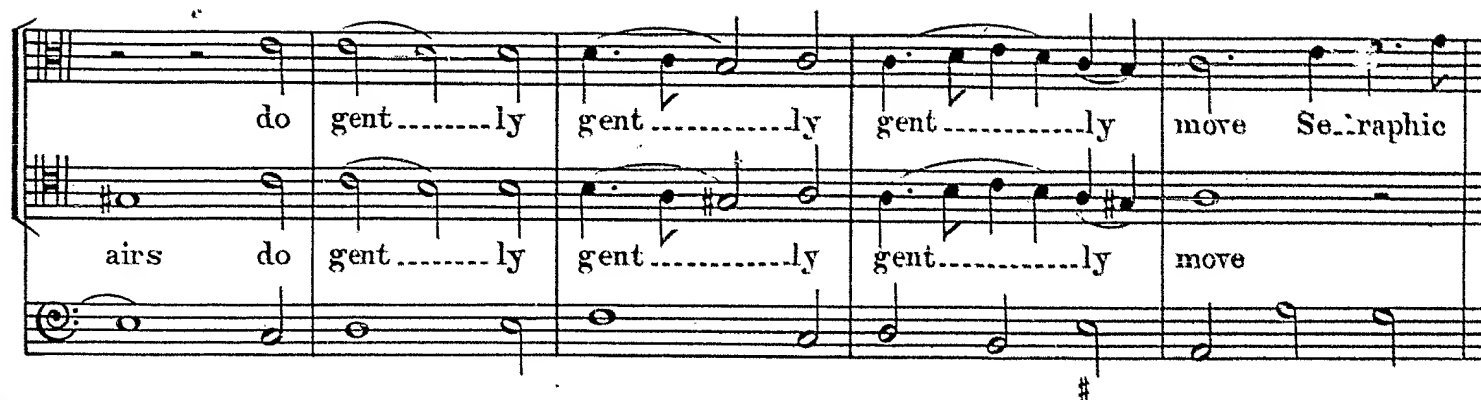
dent love... and fond... de...sire. Whilst thy chaste

6 6 4 4 3

airs do gent...ly, gent...ly, gent...ly move. Whilst thy chaste

airs do gent...ly, gent...ly, gent...ly move. Whilst thy chaste

7 6 # # 6




do gent.....ly gent.....ly gent.....ly move Se-raphic
 airs do gent.....ly gent.....ly gent.....ly move



flames and heav'n.....ly love, and heav'n.....ly love, se-raphic
 Se-raphic flames and heav'n.....ly love, se-raphic flames and

4 3 7 6 6 9 8 6



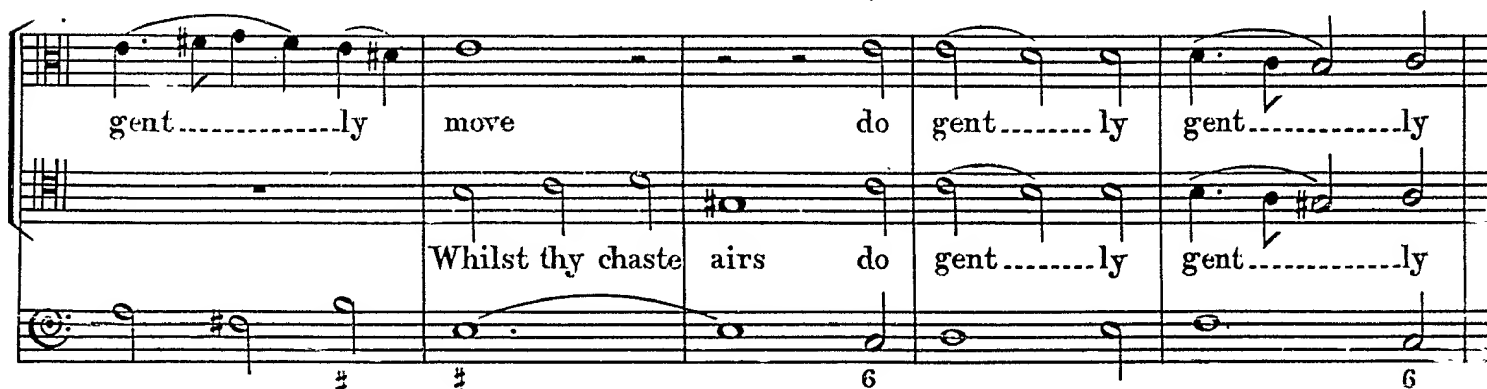
flames and heav'n.....ly
 heav'n.....ly love, heav'n.....ly

7 6 7 6 6



love. Whilst thy chaste airs do gent.....ly gent.....ly
 love.

6 # 7 # 7 6 # 4 6



gent.....ly move do gent.....ly gent.....ly
 Whilst thy chaste airs do gent.....ly gent.....ly

6 # 6

gent...ly move Se-raphic flames and heav'n...ly love, and

gent...ly move Se-raphic flames and heav'n...ly

4 3 7 6 6

heav'n...ly love, Se-raphic flames and heav'n

love, Se-raphic flames and heav'n...ly love, heav'n

9 8 6 7 6 #

VIOLINS.

ly love. *mf*

ly love. *mf*

AIR-COUNTERTENOR. — THE FIFE AND ALL THE HARMONY OF WAR.

Nº 11.

TRUMPETS. *f*

DRUMS. *f*

VOICE.

BASS. *f*

The Fife the Fife and all, all, all,

4 6
2

all, all the har...mony of war.

7 6 5 6 6 5

The Fife the Fife and all, all, all, all, all the har... mo.ny of

4 2 6 7 6 5 6 6 6 5

war. and all, all, all, all, all the har...

2 4 6 7 6 5 6

...mo.ny of war In vain, in vain attempt the pas...sions, the

6 5 4 2 6

pas...sions, the pas.....sions to a..larm a..larm, alarm, alarm, a..

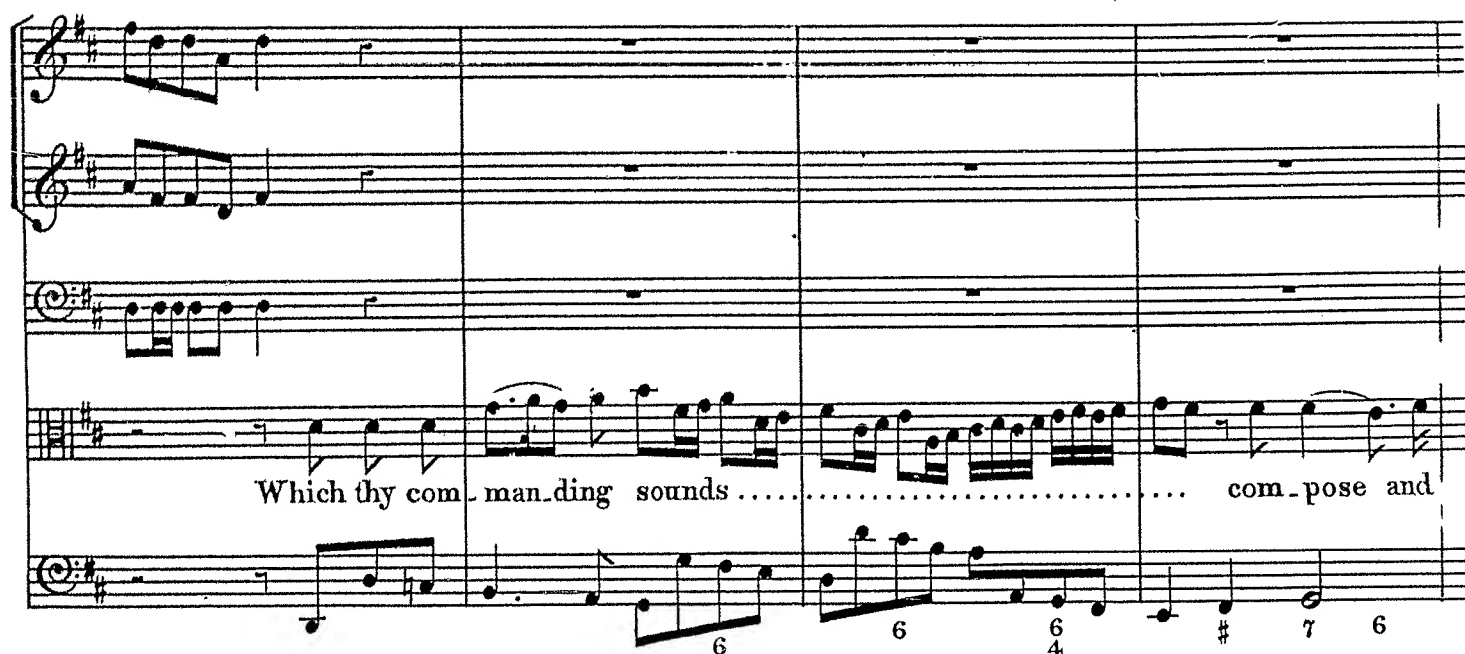
5 6

_larm In vain attempt the passions, the passions, the

4
2 6

passions to a..larm a..larm, alarm, a..larm, a..larm .

5 6



Which thy com-mand-ing sounds com- pose and

6 6 6 4 # 7 6



charm which thy commanding

4 2 7 6 #



sounds, which thy commanding sounds, sounds, sounds

.... sounds..... sounds.....

This system contains the first four measures of the piece. It features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a rest in the first measure, followed by a melodic phrase. The piano accompaniment provides a rhythmic and harmonic foundation with various textures, including sixteenth-note runs and sustained chords.

..... compose..... compose..... and charm

This system contains measures 5 through 8. The vocal line continues its melodic development, with the lyrics "compose" and "and charm" appearing. The piano accompaniment maintains its complex texture, with the right hand often playing rapid sixteenth-note passages.

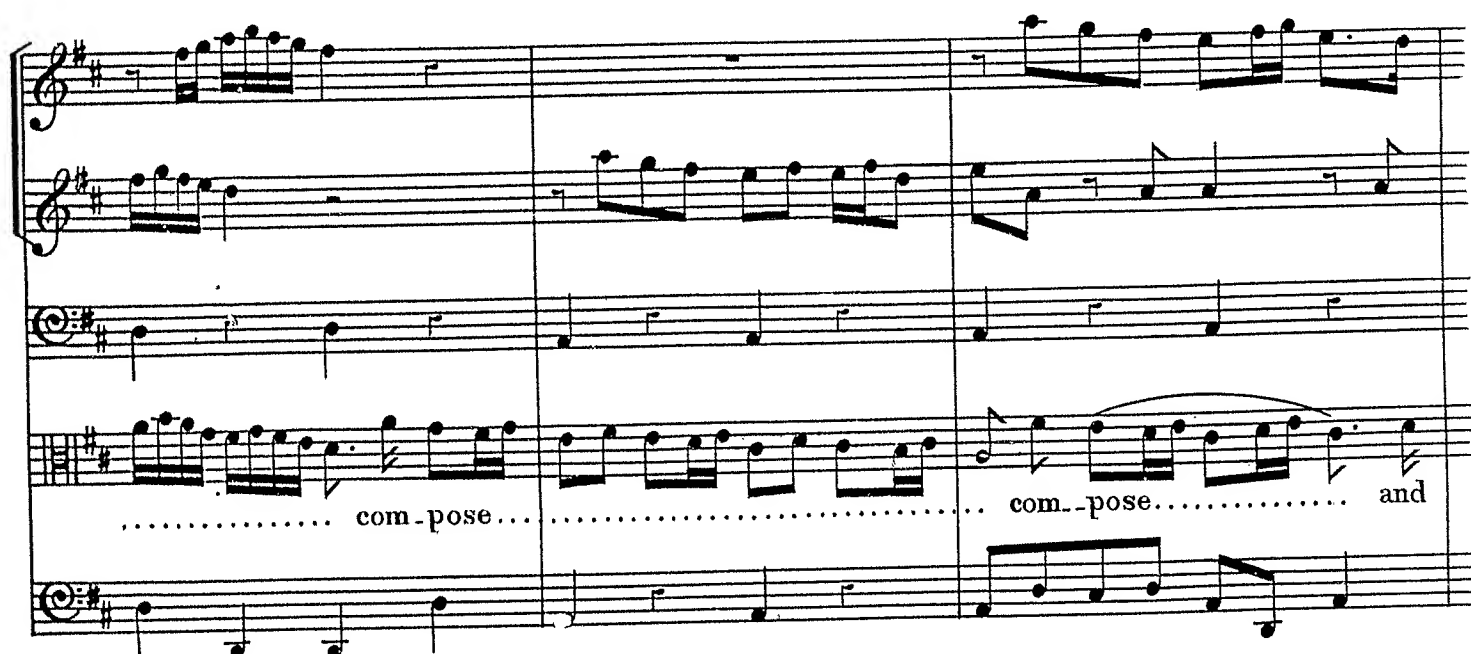
which thy commanding sounds which thy commanding sounds

This system contains measures 9 through 12. The vocal line features the lyrics "which thy commanding sounds" repeated twice. The piano accompaniment continues with its characteristic rhythmic patterns, supporting the vocal melody.



First system of a musical score in G major (one sharp). It consists of five staves. The top two staves are treble clef, the third is bass clef, the fourth is a multi-measure rest for piano, and the fifth is bass clef. The lyrics "sounds, sounds.... sounds sounds....." are written under the piano staff. The music features a complex, fast-moving melody in the upper staves and a more rhythmic bass line.

sounds, sounds.... sounds sounds.....



Second system of the musical score. It continues the five-staff structure. The lyrics "..... com- pose... .. com- pose..... and" are written under the piano staff. The musical texture remains consistent with the first system, featuring intricate melodic lines and a steady bass accompaniment.

..... com- pose... .. com- pose..... and



Third system of the musical score. It concludes the five-staff structure. The lyrics "charm com- pose..... and charm." are written under the piano staff. The system ends with a double bar line. Below the piano staff, there are some numerical markings: 7, 4, 3, 4, 3.

charm com- pose..... and charm.

7 4 3 4 3

DUET—TWO BASSES.— LET THESE AMONG THEMSELVES CONTEST.

Nº 12.

VOICES.

Let these a-mong them...selves con-test

Let these a-mong them...selves con-test

Let these a-mong them...selves con-test

Let these a-mong them...selves con-test

Which.... can discharge its

single du..... ty best, which can discharge its single du.....

ty best, which.... can discharge its single du.....

1st time 2nd time

best; best;

best; best; Thou summ'st their

Thou summ'st their diff' ring diff' ring gra...ces up in

diff' ring diff' ring gra...ces up in. one thou summ'st their

BASS.

4 2 6 7 6 4 3

4 2 6 7 6 4 3

6 4 5 3 4 3 5 6 4 2 6

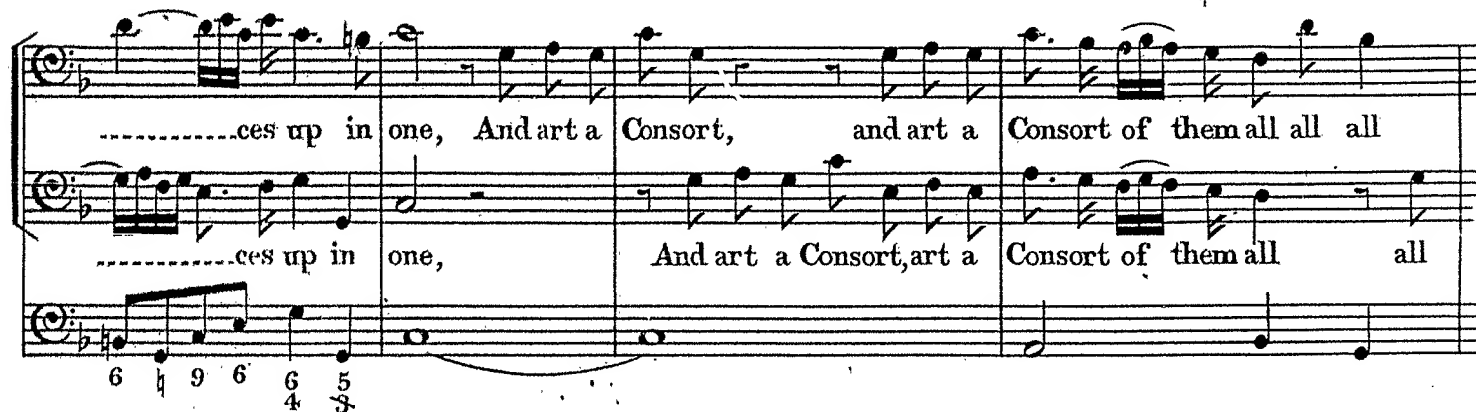
7 6 # 6 7 6 # 6 4 #

6 # 6 # # # 6 # #



one, thou summ'st their diff'ring diff'ring gra
 diff'ring diff'ring graces summ'st their diff'ring diff'ring gra

6 6 5 # # 6 # 6 6 5 6 4 6 4 7



ces up in one, And art a Consort, and art a Consort of them all all all
 ces up in one, And art a Consort, art a Consort of them all all

6 9 6 6 4 5



all all all with-in thyself a lone,
 all all all with-in thyself a lone, and art a

4 3



and art a Consort, art a Consort of them all all all all all all all
 Consort, and art a Consort of them all all all all all all



.... all all all with-in thyself a lone.
 all all all with-in thyself a lone. Thou summ'st their lone.

1st time 2nd time

6 6 6

CHORUS — HAIL, BRIGHT CECILIA.

Nº 13.

Musical score for "HAIL, BRIGHT CECILIA." (Nº 13). The score is written for a full orchestra and a vocal ensemble. The instruments and voices are listed on the left: TRUMPETS, HAUTBOYS, DRUMS, VIOLINS, TENOR, TREBLE, ALTO, TENOR, BASS, and BASS. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four measures. The first measure shows the instrumental introduction. The second measure features a vocal entry with the word "Hail!" in the vocal parts. The third measure continues the instrumental accompaniment. The fourth measure concludes the phrase with another "Hail!" in the vocal parts. Dynamics include *f* (forte) for the instrumental parts.

TRUMPETS.

HAUTBOYS.

DRUMS.

VIOLINS.

TENOR.

TREBLE.

ALTO.

TENOR.

BASS.

BASS.

Hail!

Hail!

Hail!

Hail!

Hail!

f

f

Hail! Hail! Hail!

Hail! Hail! Hail!

Hail! Hail! Hail!

Hail! Hail! Hail!



musical score for a hymn, page 69. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The piano part is followed by four vocal staves, each with a vocal line and a corresponding lyric line. The lyrics are "Hail! hail, hail bright Cecilia hail to". The piano part continues with a bass line and a melody in the right hand. The piano part ends with a final chord.

Hail! hail, hail bright Ce... ci..... lia hail to

Hail! hail, hail bright Ce... ci..... lia hail to

Hail! hail, hail bright Ce... ci..... lia hail to

Hail! hail, hail bright Ce... ci..... lia hail to

7 8

thee, Great, great..... great Pa...tro-

thee, Great, great.....

thee, Great, great.....

thee, Great, great..... great Pa...tro-

6 8

-ness, great Pa...tro...ness of us, of us, of us, of
 great Pa...tro...ness, great Pa...tro...ness of us, of us, of us, of
 great Pa...tro...ness, great Pa...tro...ness of us, of us, of us, of
 -ness,..... great Pa...tro...ness of us, of us, of us, of

8 7 6 5 6 6 6 6 5 6 7 6

us, great Pa...tro...ness, great Pa...tro...ness of us and Har.....mo...ny.

us, great Pa...tro...ness of us and Har.....mo...ny.

us, great Pa...tro...ness of us and Har.....mo...ny.

us, great Pa...tro...ness..... of us and Har.....mo...ny.

6 6 8 7 6 5 4 3 6

TRUMPETS.

HAUTBOYS.

VIOLINS.

TENOR.

1st TREBLE.

2nd TREBLE.

1st ALTO.

2nd ALTO.

TENOR.

BASS.

BASS.

Thou didst thy for.....mer

Who while a....

Who while a...mongst the Quire a...bove

Who while a-mongst the Quire a...bove, who while a-mongst the Quire a....

The musical score is arranged in a grand staff format. The top section includes staves for TRUMPETS (two staves), HAUTBOYS (two staves), VIOLINS (two staves), and a TENOR (one staff). Below these are staves for vocal parts: 1st TREBLE, 2nd TREBLE, 1st ALTO, 2nd ALTO, TENOR, and two BASS staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves, with some lines spanning across multiple staves. The lyrics include: 'Thou didst thy for.....mer', 'Who while a....', 'Who while a...mongst the Quire a...bove', and 'Who while a-mongst the Quire a...bove, who while a-mongst the Quire a....'. The music features various note values, including eighth and sixteenth notes, and rests.

Who while a-mongst the Quire a-bove, the Quire a-bove

Who while a-mongst the Quire a-bove

skill im-prove who while a-mongst the Quire a-bove

Thou didst thy for-mer skill, thou didst thy for-mer

bove Thou didst thy for-mer skill im-prove

Thou didst thy for...mer skill im...prove

who while a...mongst the Quire a...bove

...mongst the Quire a...bove... who while a...

who while a...mongst the Quire a...bove Thou didst thy for...mer

for...mer skill im...prove...

-prove

Who while a...mongst the Quire a...

Thou didst thy

Thou didst thy for...mer skill im...prove

amongst the Quire above

Thou didst thy for...mer

skill im...prove

thou didst thy for...mer

..... who while amongst the Quire above, Thou didst thy

above, who while amongst the Quire above, thou didst thy for...mer

6

A musical score for a choir, featuring ten staves. The first six staves are for vocal parts, and the last four are for a basso continuo. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "for...mer skill im...prove." and "thou didst thy for...mer skill im...prove." The music is written in a style typical of 18th or 19th-century choral music, with a focus on the vocal lines and the basso continuo.

for...mer skill im...prove.

thou didst thy for...mer skill im...prove.

for...mer skill..... im...prove.

skill im...prove.

for...mer skill im...prove.

for...mer skill im...prove.

Who while amongst the Quire a...bove

Thou didst thy for.....mer

Who while a-mongst the Quire a...

Who while a.....

6 7 4 3

Detailed description: This is a musical score for a hymn, page 78. It features ten staves. The first six staves are for instrumental accompaniment, including a treble and bass staff pair, and a single treble staff. The last four staves are for vocal parts, with lyrics written below the notes. The music is in the key of D major (two sharps) and 4/4 time. The lyrics are: 'Who while amongst the Quire a...bove', 'Thou didst thy for.....mer', 'Who while a-mongst the Quire a...', and 'Who while a.....'. At the bottom, there are four numbers: 6, 7, 4, and 3, which likely correspond to measures or sections of the music.

Who while amongst the Quire above Thou didst thy

Thou didst thy for mer skill improve

Who while amongst the Quire a...

skill improve

above Thou didst thy for mer skill im...

amongst the Quire a...

7 6 5

for...mer skill, thou didst thy

Thou didst thy

bove, thou didst thy

Thou didst thy

prove, who while amongst the Quire a...

bove, a...

bove, a...

for...mer skill, thou didst thy

for...mer skill im...

skill, thou didst thy for...mer

skill, thou didst thy for...

bove, a...

for...mer skill im...prove thy for...mer skill im...prove.

-prove, thou didst thy for...mer skill im...prove thy for...mer skill im...prove.

skill im...prove, thou didst thy for...mer skill im...prove.

...mer for...mer skill im...prove.

Thou didst thy for...mer skill im...prove.

Thou didst thy for...mer for...mer skill im...prove.

6 4 6 4 3

VERSE. 4 Voices.
SLOW.

With rapture rap...ture of de...light dost see Thy fav'rite

With rapture rap...ture of de...light dost see Thy fav'rite

With rapture rap...ture of de...light dost see Thy fav'rite

With rapture rap...ture of de...light dost see Thy fav'rite

4 2 6 7 6 #

Thy fav'rite Art make up a part, a part of

Thy fav'rite Art Make up make up a part of

Art Make up a part, a part, thy fav'rite Art make up make up a part

Art Make up a part, a part thy fav'rite Art make up a part.....

4 2 7 6 #

in..finite in..finite in...finite fe..li..ci..ty

in..finite in..finite in...finite fe..li..ci..ty

of in..finite in..finite in...finite fe..li..ci..ty

of in..finite in..finite in..finite in...finite fe..li..ci..ty

6 4 5 4 6 6 9 8 7 6 4 4 3

CHORUS.

Musical score for Chorus, measures 1-4. The score is written for a full orchestra and a vocal ensemble. The key signature is one sharp (F#) and the time signature is common time (C). The instruments and voices are listed on the left: TRUMPETS, HAUTBOYS, DRUMS, VIOLINS, TENOR, TREBLE, ALTO, TENOR, BASS, and BASS. The vocal parts (TREBLE, ALTO, TENOR, BASS) have the lyrics "Hail!" written below the notes in measures 2 and 4. The instrumental parts include various rhythmic patterns and dynamics, with "f" (forte) markings appearing in measures 1, 2, and 4. The bottom-most staff (BASS) features a prominent, continuous rhythmic pattern throughout the measures.

TRUMPETS.

HAUTBOYS.

DRUMS.

VIOLINS.

TENOR.

TREBLE.

ALTO.

TENOR.

BASS.

BASS.

Hail!

Hail!

Hail!

Hail!

Hail!

Hail!

This musical score is for a choral and instrumental piece, page 84. It features multiple staves with musical notation. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a variety of musical elements, including melodic lines, harmonic accompaniment, and a choral section.

The choral section, consisting of four staves, begins with the word "Hail!" repeated in each staff across three measures. The musical notation for the choral parts includes whole notes and half notes. The instrumental parts, including the piano and other instruments, feature more complex rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part starts with a forte dynamic (*f*).

The word "Hail!" is repeated in the following staves:

- Staff 7: Hail! Hail! Hail!
- Staff 8: Hail! Hail! Hail!
- Staff 9: Hail! Hail! Hail!
- Staff 10: Hail! Hail! Hail!

Music score for a hymn, page 85. The score is in G major (one sharp) and 4/4 time. It features a piano introduction and four vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are: "Hail! hail, hail bright Cecilia hail to".

Instrumental introduction (Piano):

Vocal parts (Soprano, Alto, Tenor, Bass):

Hail! hail, hail bright Ce...ci.....lia hail to

Hail! hail, hail bright Ce...ci.....lia hail to

Hail! hail, hail bright Ce...ci.....lia hail to

Hail! hail, hail bright Ce...ci.....lia hail to

7 8

thee, Great, great..... great Pa...tro--

thee, Great, great.....

thee, Great, great.....

thee, Great, great..... great Pa...tro--

6 8

ness, great Pa...tro...ness of us, of us, of us, of

great Pa...tro...ness, great Pa...tro...ness of us, of us, of us, of

great Pa...tro...ness, great Pa...tro...ness of us, of us, of us, of

-ness..... great Pa...tro...ness of us, of us, of us, of

8 7 6 5 6 6 6 6 5 6 7 6

us, great Pa...tro...ness, great Pa...tro...ness of us and Har.....mo...ny.

us, great Pa...tro...ness of us and Har.....mo...ny.

us, great Pa...tro...ness of us and Har.....mo...ny.

us, great Pa...tro...ness,..... of us and Har.....mo...ny.

6 6 8 7 6 5 4 3 6